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CATALOGUE

OF

COLLECTION

OF

CHARLES T. YERKES,

CHICAGO, U. S. A.

ARTISTS' INDEX.

BERCHEM, Nicholas, (*A Country Scene*) 1
BREUGHEL, Pierre Levieux, (*Fitt the Welt After the Catf is Drowned*) 2
BREUGHEL, Pierre Levieux, (*No Bacon for Your Mouth*) . . 3
BREUGHEL, Pierre Levieux, (*A Thief Steats From a Thief*) . . 4
BREUGHEL, Pierre Levieux, (*As Full as an Egg*) 5
CRAESBEEK, Josse Van, (*L'Alchemiste*) 6
DOU, Gerard, (*The Evening School*) 7
DOU, Gerard, (*The Hermit*) 8
DYCK, Anton Van, (*Wife of the Earl of Worcester*) 9
GOYEN, Jan Van, (*Lookout on a Dutch Channel*) 10
GOYEN, Jan Van, (*Hotland Vitlage on the Banks of the Meuse*) 11
GOYEN, Jan Van, (*On the River*) 12
HEEM, Jan Davidz De. (*Fruits and Insects*) 13
HOBBEMA, Meindert, (*The Church of Brederode*) 14
HOOGHE, Pieter De, (*The Social Glass*) 15
NEER, Aart Van Der, (*Dutch Channel by Moonlight*) 16
OSTADE, Isaac Van, (*Interior of a Stable*) 17
OSTADE, Isaac Van, (*The Itinerant Musician*) 18
POTTER, Paulus, (*God Speed*) 19
POTTER, Paulus, (*The Mottled Steer*) 20
POTTER, Paulus, (*The Red Bull*) 21
QUAST, Pierre, (*The Doctor's Shop*) 22
REMBRANDT VAN RHYN, (*Philemon and Baucis*) 23
REMBRANDT VAN RHYN, (*Portrait of a Rabbi*) 24
RUBENS, Pieter Paulus, (*Heads of Two Apostles*) 25
RUBENS, Pieter Paulus, (*The Martyrdom of St. Lievin*) . . 26
RUISDAEL, Jacob, (*A Wood Near the Water Edge*) 27
STEEN, Jan, (*The Siesta*) 28
STEEN, Jan, (*Christ Chasing the Traders from the Temple*) . . 29
TENIERS, David the Elder, (*Lesson on the Flule*) 30
TENIERS, David the Younger, (*The Guard Room*) 31
TENIERS, David the Younger, (*Reckoning the Score*) 32
VELDE, Adrian Van Der, (*Figures and Animals Under a Tree*) . 33
WOUVERMAN, Philip, (*The Hunting Party*) 34
GUARDI, Francesco, (*View of Venice*) 35
GUARDI, Francesco, (*View of Venice*) 36
GREUZE, Jean Baptiste, (*Head of a Young Girl*) 37
ACHENBACH, Oswald, (*The Coming Storm*) 38
BEERS, Jan Van, (*You Are Welcome*) 39
BEERS, Jan Van, (*The Tale of Love*) 40
BEERS, Jan Van, (*A Winler Scene*) 41

ARTISTS' INDEX.

BENJAMIN-CONSTANT, Jean Joseph, (*Othello and Desdemona*) . 42
BERNE-BELLECOUR, Etienne Prosper, (*The Dispatch Bearer*) . . 43
BOUGUEREAU, William Adolphe, (*Little Pouter*) 44
BROZIK, Vacslav, (*The Plan of the Campaign*) 45
BRUNIN, Leon, (*The Amateur of Antiquities*) 46
CHARLEMONT, Edouard, (*The Pages*) 47
COROT, Jean Baptiste Camille, (*The Path to the Village*) . . 48
CROEGAERT, Georges, (*Revery*) 49
DAUBIGNY, Charles Francois, (*The Banks of the Oise, near Auvers*) 50
DAUBIGNY, Charles Francois, (*By the Side of the Lake*) . . . 51
DAUBIGNY, Charles Francois, (*On the River Oise*) 52
DECAMPS, Alexandre Gabriel, (*The Poultry Yard*) 53
DETAILLE, Jean Baptiste Edouard, (*Officier des Carbiniers*) . . 54
DIAZ (De La Pena), Narciso Virgilio,
(*The Gorge in the Forest of Fontainbleau*) 55
DIAZ (De La Pena), Narciso Virgilio, (*Beyond Fontainbleau*) . . 56
DUPRE, Jules, (*At Sea*) 57
FLAMENG, Francois, (*Hussar—1796*) 58
ISRAELS, Joseph, (*The Frugal Meal*) 59
JETTEL, Eugene, (*Landscape near Cayeux*) 60
KLINKENBERG, Johannes Christiaan Karel, (*A Scene in The Hague*) 61
KLINKENBERG, Johannes Christiaan Karel, (*Scene in Amsterdam*) . 62
KNAUS, Prof. Ludwig, (*A Country Festival*) 63
KOEK KOEK, Barend Cornelius, (*The Road to the Cottage*) . . 64
LANDSEER, Sir Edwin Henry, (*The Pets*) 65
LESREL, Adolphe Alexandre, (*After the Chase*) 66
LEYS, Baron Hendrik, (*The Book Stall*) 67
MILLET, Jean Francois, (*The Pig Kitters*) 68
POKITONOW, J., (*Duck Hunting from a Boat*) 69
RICO, Martin, (*Venice from Giardinetto*) 70
ROUSSEAU, Theodore, (*Paysage du Berry*) 71
ROYBET, Ferdinand Victor Leon, (*Preparing for the Hunt*) . . 72
SANCHEZ-PERRIER, E., (*A Summer Day*) 73
SANCHEZ-PERRIER, E., (*Resting by the Lake*) 74
SCHMIDT, Ed. Allan, (*The Arrival of the Bride*) 75
STEVEN, Alfred, (*Waiting*) 76
STROOBANT, Franz, (*The Lake of Love at Bruges*) 77
TROYON, Constant, (*Cows in a Landscape*) 78
TROYON, Constant, (*The Old Farm*) 79
VIBERT, Jehan Georges, (*The Sacrilegious Monkey*) 80
WILLEMS, Florent, (*Painting the Family Portraits*) 81
ZIEM, Felix, (*Grand Canal at Venice*) 82

TITLE INDEX.

A Country Scene—Nicholas Berchem 1
Fill the Wett after the Catf is Drowned—Pierre Levieux Breughel 2
No Bacon for Your Mouth—Pierre Levieux Breughel . . . 3
A Thief Steats from a Thief—Pierre Levieux Breughel . . . 4
As futl as an Egg—Pierre Levieux Breughel 5
L'Alchemiste—Josse Van Craesbeek 6
The Evening School—Gerard Dou 7
The Hermit—Gerard Dou 8
Wife of the Eart of Worcester—Anton Van Dyck 9
Lookout on a Dutch Channel—Jan Van Goyen 10
Hottand Vittage on the Banks of the Meuse—Jan Van Goyen . . 11
On the River—Jan Van Goyen 12
Fruits and Insects—Jan Davidz De Heem 13
The Church of Brederode—Meindert Hobbema 14
The Social Glass—Pieter De Hooghe 15
Dutch Channel by Moonlight—Aart Van Der Neer 16
Interior of a Stable—Isaac Van Ostade 17
The Itinerant Musician—Isaac Van Ostade 18
God Speed—Paulus Potter 19
The Mottled Steer—Paulus Potter 20
The Red Bull—Paulus Potter 21
The Doctor's Shop—Pierre Quast 22
Philemon and Baucis—Rembrandt Van Rhyn 23
Portrait of a Rabbi—Rembrandt Van Rhyn 24
Heads of Two Apostles—Pieter Paulus Rubens 25
The Martyrdom of St. Lievin—Pieter Paulus Rubens 26
A Wood Near the Water Edge—Jacob Ruisdael 27
The Siesta—Jan Steen 28
Christ Chasing the Traders from the Temple—Jan Steen . . . 29
Lesson on the Flute—David Teniers, the Elder 30
The Guard Room—David Teniers, the Younger 31
Reckoning the Score—David Teniers, the Younger 32
Figures and Animals Under a Tree—Adrian Van Der Velde . . 33
The Hunting Party—Philip Wouverman 34
View of Venice—Francesco Guardi 35
View of Venice—Francesco Guardi 36
Head of a Young Girl—Jean Baptiste Greuze 37
The Coming Storm—Oswald Achenbach 38
You Are Welcome—Jan Van Beers 39
The Tale of Love—Jan Van Beers 40
A Winter Scene—Jan Van Beers 41

TITLE INDEX.

Othello and Desdemona—Jean Joseph Benjamin Constant . . . 42
The Dispatch Bearer—Etienne Prosper Berne-Bellecour . . . 43
Littte Pouter—William Adolphe Bouguereau 44
The Plan of the Campaign—Vacslav Brozik 45
Amateur of Antiquities—Leon Brunin 46
The Pages—Edouard Charlemont 47
The Path to the Village—Jean Baptiste Camille Corot 48
Revery—Georges Croegaert 49
The Banks of the Oise, near Auvers—Charles Francois Daubigny 50
By the Side of the Lake—Charles Francois Daubigny 51
On the River Oise—Charles Francois Daubigny 52
The Poultry Yard—Alexandre Gabriel Decamps 53
Officier des Carbiniers—Jean Baptiste Edouard Detaille . . . 54
The Gorge in the Forest of Fontainbleau—
Narciso Virgilio Diaz De La Pena 55
Beyond Fontainbleau—Narciso Virgilio Diaz De La Pena . . . 56
At Sea—Jules Dupre 57
Hussar—1796—Francois Flameng 58
The Frugal Meal—Joseph Israels 59
Landscape near Cayeux—Eugene Jettel 60
A Scene in The Hague—Johannes Christiaan Karel Klinkenberg 61
Scene in Amsterdam—Johannes Christiaan Karel Klinkenberg . 62
A Country Festival—Prof. Ludwig Knaus 63
The Road to the Cottage—Barend Cornelius Koek-Koek . . . 64
The Pets—Sir Edwin Henry Landseer 65
After the Chase—Adolphe Alexandre Lesrel 66
The Book Statt—Baron Hendrik Leys 67
The Pig Killers—Jean Francois Millet 68
Duck Hunting from a Boat—J. Pokitonow 69
Venice from Giardinetto—Martin Rico 70
Paysage du Berry—Theodore Rousseau 71
Preparing for the Hunt—Ferdinand Victor Leon Roybet . . . 72
A Summer Day—E. Sanchez-Perrier 73
Resting by the Lake—E. Sanchez-Perrier 74
The Arrivat of the Bride—Ed. Allan Schmidt 75
Waiting—Alfred Steven 76
The Lake of Love at Bruges—Franz Stroobant 77
Cows in a Landscape—Constant Troyon 78
The Old Farm—Constant Troyon 79
The Sacrilegious Monkey—Jehan Georges Vibert 80
Painting the Family Portraits—Florent Willems 81
Grand Canal at Venice—Felix Ziem 82

NICHOLAS BERCHEM.

Dutch School.

Born at Haarlem, 1620. Died, 1683.
Pupil of J. Van Goyen.

(No. 1.)

"A COUNTRY SCENE."

In the foreground of the landscape a cow, three sheep and a goat are seen. The shepherd and shepherdess are in the rear, where another cow is also shown. On the hill to the right is a castle and another building.

Panel, 12½ in. long and 9½ in. high.

1. A COUNTRY SCENE.

PIERRE LEVIEUX BREUGHEL.

Flemish School.

Born at Breughel, near Breda, 1520. Died in Brussels, about 1569.
Pupil of Pieter Koeck van Aalst and of Hieronymus Cock.

(No. 2.)

"FILL THE WELL AFTER THE CALF IS DROWNED."

A burly peasant is endeavoring to fill the well after he has lost his calf. The calf's head shows above the dirt which has been thrown in.

(No. 3.)

"NO BACON FOR YOUR MOUTH."

A portly fellow sits on a stool beside the house, while before him is his repast, which is placed on the head of a cask. In one hand he holds a large sausage, and in the other a knife with which to cut it.

(No. 4.)

"A THIEF STEALS FROM A THIEF."

A thief, disguised as a monk, passes along the road, while an odd looking man cuts from beneath his gown the bag of money which he carries.

(No. 5.)

"AS FULL AS AN EGG."

An old toper sits astride of a large egg, while with his head thrown back he is emptying into his mouth the contents of a mug.

Each painted on panel, 7 in. in diameter.

Pierre Levieux Breughel.

2. Fill The Well After The Calf Is Drowned.

3. No Bacon For Your Mouth.

4. A Thief Steals From A Thief.

5. As Full As An Egg.

JOSSE VAN CRAESBEEK.

Flemish School.

Born at Neerlinter, 1606. Died at Brussels, 1661.
Pupil of Adrian Brouwer.

(No. 6.)

"L'ALCHEMISTE."

The Doctor's office is displayed opening into a portico. On the table is an open book standing upright, and leaning against the wall, while beside it is a skull showing very conclusively the Doctor's vocation. On the wall are hung four pictures. The Doctor, clad in a bright red gown, holds in one hand a carafe containing some liquid through which he is looking as he holds it to the light. A little boy stands by his mother; both are intently gazing at the wise man, the former evidently wondering what nasty medicine he will be compelled to take.

Panel, 19 in. long and 25 in. high.

6. L'ALCHEMISTE.

GERARD DOU.

Dutch School.

Born at Leyden, April 7th, 1613. Died there, Feb. 6th, 1675.
Pupil of Bartholomew Dolendo; and also of Rembrandt.

(No. 7.)

"THE EVENING SCHOOL."

The old schoolmaster sits at the table, and a single candle lights the room. He is busily engaged sharpening a quill pen, and one of his scholars—a little girl—is studying her book, while another—a boy—is writing. Still another boy is holding an unlighted candle to the one already lighted, and in the background a woman holds a lantern containing a light. The whole is in the Master's finest strain, and can only be fully appreciated when seen under a strong glass.

Panel, round at top; 9 in. long and 10 in. high.

GERARD DOU.

7. THE EVENING SCHOOL.

GERARD DOU.

Dutch School.

(No. 8.)

"THE HERMIT."

At the entrance to a rocky cave sits the old hermit, studying his book which rests upon a large boulder. Beneath it is a skull, and beside it a lantern lying on its side. The reverend man is perusing his studies intently, with clasped hands, while his flowing beard and white locks give him a saintly appearance.

On copper, 12 in. long and 14 in. high.

GERARD DOU.

8. THE HERMIT.

ANTON VAN DYCK.

Flemish School.

Born in Antwerp, March, 22, 1599. Died in London, Dec. 9th, 1641.
Pupil of Peter Paul Rubens.

(No. 9.)

"WIFE OF THE EARL OF WORCESTER."

This picture was painted by Van Dyck when in England in 1632. The lady at that time was unmarried and the daughter of the Earl of Thomond. She is represented as standing at full length, dressed in a blue silk gown, cut decollete, with large puffed sleeves trimmed with lace. Around her neck is a string of pearls. A string of jewels falls from her shoulder and half encircles her waist. In her ears are drop ear-rings of pearl. Her right hand gracefully grasps her dress, while her left hand rests on a basket containing roses which is placed upon a stone beside her. Her hair is dressed in the conventional style of the English women of that period. The canvas is now turned up at the back twenty inches, leaving five feet high of the painting showing in the frame, and three feet eight inches wide. On the canvas turned up in the back is the following inscription: "Daughter of ye Earl of Thomond. Maryed to ye Earl of Worcester; afterward Marquess of Worcester about 1637."

9. WIFE OF THE EARL OF WORCESTER.

JAN VAN GOYEN.

Dutch School.

Born at Leyden in 1596. Died at the Hague in 1656.

Pupil of San Nicolai, Schilderpoort, van Mann, Henry Klok, William Gerritz, Ezaias van de Velde.

(No. 10.)

"LOOKOUT ON A DUTCH CHANNEL."

On the left, a hillock, surrounded with water, commands a broad river, beyond which the sea extends as far as the horizon.

A wide wooden staircase leads to the summit of the hillock, towards a rustic structure, forming a kind of observatory, near which there are five persons.

In the background, several boats with sails spread, pass over the agitated, billowy sea.

Two boats are at the foot of the lookout, and in each there are two sailors.

The sky is clear with some milk-colored clouds, and spots of blue above.

Panel, 1 ft. $1\frac{1}{2}$ in. long and 1 ft. $3\frac{3}{4}$ in. high.

10. LOOKOUT ON A DUTCH CHANNEL.

JAN VAN GOYEN.

(No. 11.)

"HOLLAND VILLAGE ON THE BANKS OF THE MEUSE.

The river Meuse flows smoothly along. In its transparent surface is reflected a vessel lying moored in the stream with sails set. Two boats loaded with hay lie near the bank. Just beyond them are the roofs of the cottages. To the right are two large trees, and just beyond them is to be seen another cottage. To the left the open river, with several small vessels, shows in the distance, and a point of land is seen projecting into the water.

Signed in the lower right hand corner on river bank, "V. G., 1647."

Panel, 33 in. long and 20 in. high.

11. HOLLAND VILLAGE ON THE BANKS OF THE MEUSE.

JAN VAN GOYEN.

Dutch School.

Born at Leyden, Jan. 13, 1596. Died at The Hague, 1656.
Pupil of Esais Van De Velde.

(No. 12.)

"ON THE RIVER."

A quiet stream is running through the landscape, and a rustic bridge crosses it. To the right is an old cottage with a monstrous tree standing beside it. A man is shown fishing in the stream, while a woman stands by watching him. Two men are seen in a boat making preparations to cast their net, and others are rowing away in the distance.

Cut off at the corners so as to fit in round frame.

Signed on the bridge abutment, " V. G., 1653."

Panel, 16 in. long and 16 in. high.

JAN VAN GOYEN.

12. ON THE RIVER.

JAN DAVIDZ DE HEEM.

Dutch School.

Born at Utrecht in 1600 or 1604. Died at Antwerp in 1674.
Pupil of his father, David de Heem.

(No. 13.)

"FRUITS AND INSECTS."

A silver tray, on a massive kitchen-table, contains a variety of fruit. Conspicuous is a lemon, partly peeled, the rind of which is still attached, hanging from the table, the end of it coming back again to the tray. A cherry, a large white grape, a peach, etc., are also shown.

A red cloth, on which prunes are shown, is hanging on the left. On the right is a glass filled with a yellow liquor.

In the middle, a beautiful, bright-colored butterfly, with raised wings, is clinging to the bough of a vine, and an insect with red corselet, most delicately painted, poses on a peach.

Signed: "Jan de Heem f."

From the Rothan Collection.

Panel, $10\frac{1}{2}$ in. long and $14\frac{1}{2}$ in. high.

13. FRUITS AND INSECTS.

MEINDERT HOBBEMA.

Dutch School.

Born at Antwerp in 1611 or at Harlem in 1629.
Pupil of Solomon Ruysdael.

(No. 14.)

"THE CHURCH OF BREDERODE."

In the foreground a road is seen, furrowed with ruts. It rises from a slope and turns to the right, passing around a brick church with pointed steeple which is shown in the distance. An open fence gives access to an arcade-like, brick portico behind the church.

On the road the sun is shining, and several people are stopping. A peasant, a woman with a white cap, holding a child by its hand, and a lad in the distance, are seen.

In the foreground to the left a tree of picturesque form stands out against the sky in front of a hut of a reddish color with thatched roof.

The church, in the background, is surrounded with trees.

A delicate sky, with large, luminous clouds, spreads above the landscape.

Signed, "M. Hobbema ft., 1662."

Collection of Dr. Jackson. Scarisbrick collection. National Exhibition of Works of Art, Leeds, 1868.

Panel, 20½ in. long and 26½ in. high.

14. THE CHURCH OF BREDERODE.

PIETER DE HOOGHE.

Born in Rotterdam; baptized Dec. 12, 1632. Died in Haarlem, 1681.

Worked at Delft, where he entered the guild in 1655.

(No. 15.)

"THE SOCIAL GLASS."

In a room beside a table a man sits holding a glass in his hand from which he has been drinking. He wears a broad brimmed hat, and has flowing locks which fall upon his shoulders. A woman stands opposite, her left hand grasping the handle of a beer pitcher, while her right is extended toward an empty glass in the man's hand. The man with his left hand outstretched, seems to be asking permission to help himself. On the table lies a handsome Turkish rug, the folds of which fall over the side. On the right of the room is a red covered chair, and on the left a window draped with a pink curtain. The open court yard can be seen in the rear of the house, and further on a building, through which is a passage into the open landscape beyond.

Canvas, 18 in. long and 20 in. high.

PIETER DE HOOGHE.

15. THE SOCIAL GLASS.

AART VAN DER NEER.

Dutch School.

Born at Amsterdam, 1613 or 1619. Died, 1683 or 1684.

(No. 16.)

"DUTCH CHANNEL BY MOONLIGHT."

In the foreground, on a dark strip of ground near the water-edge, two fishing nets are stretched out—being held by several stakes driven in the ground. Between the two nets is a withered tree, which forms a powerful contrast with the reflection of the moon in the water.

A river, bordered right and left with the structure of a small town—houses, gardens, a church—is seen further on. It stretches as far as the horizon in the background, where another church with steeple appears.

The moon shines brilliantly in the sky, surrounded by a golden light and gold-fringed clouds, all of which are reflected in the eddying river near its banks. Numerous boats are sailing on the water, as far as the horizon.

Signed with the monogram, "A. V. N."

Panel, 12½ in. long and 16½ in. high.

16. DUTCH CHANNEL BY MOONLIGHT.

ISAAC VAN OSTADE.

Dutch School.

Born at Lubeck about 1613 or 1617. Died about 1654.
Pupil of his brother, Adrian van Ostade.

(No. 17.)

"INTERIOR OF A STABLE."

In a large rustic stable, lighted from the right by a window, a fully saddled bay horse is standing quietly near a rack containing some fodder and an empty trough.

Near the horse, a little to the back, is a servant with a shovel in his hand, busy in taking some dirt from the ground.

In the background, on the left, a peasant's cart is placed against the wall. To the right is a goat on a beam of wood, which is lying on the ground.

All around are numerous accessories, a pitch-fork, a tun, a bucket, a basket, etc.

Signed, Isaac van Ostade, 1647.
Collection Alb. Levy, London.
Collection Baron de Beurnonville, Paris.

Panel, 1 ft. 3 in. by 1 ft. $10\frac{1}{2}$ in.

17. INTERIOR OF A STABLE.

ISAAC VAN OSTADE.

(No. 18.)

"THE ITINERANT MUSICIAN."

After the day's work is done the peasants congregate around the door of the cottage waiting for their frugal meal to be served. The musician with his flute passes along and is immediately stopped by the crowd. He seeks to entertain them with the melody of his instrument, and they listen attentively. In the foreground is a little boy wearing a green coat and large hat. In front of him is another boy with a pink coat. To the left, a man sits upon the ground, and in the doorway of the cottage stands a woman. Two chickens are feeding in the foreground, and back of the group a horse is drinking at the water-trough. In the distance are a horse and cart and several men. A large tree stands in the center of the picture.

Panel, $25\frac{1}{2}$ in. long and 19 in. high.

18. THE ITINERANT MUSICIAN.

PAULUS POTTER.

Dutch School.

Born at Enhuysen, 1625. Died, 1654.
Pupil of his father, Pieter Potter.

(No. 19.)

"GOD SPEED."

Beneath a beautiful, hazy sky, relieved by spots of blue on high—and by light, transparent, golden clouds farther down—a meadow is spreading far away. A village, with its lofty steeple, is seen near the horizon. On the left the head and arm of a man is seen near the corner wall of a house, which is the only part of the building that is visible. In the man's hand is a glass filled with wine. He seems to bid "God Speed" to the gentleman on horseback, dressed in red, who is holding his large hat, ornamented with feathers, in his hand, and making a salute. Between them, quite near the house, a tree stands out against the sky. Farther on, in the middle distance, another horseman, whip in hand, arrives in full gallop. On the right a gray cow is lying down, and a white one with ruddy spots, is grazing.

Signed on the left, "Paulus Potter, 1650." Consequently, the artist made this painting when he was 21 years old, four years before his death.

Collection of Earl of Kilmorey. Exhibited at the Royal Academy in 1882.

Panel, $10\frac{3}{4}$ in. long and $15\frac{1}{4}$ in. high.

19. GOD SPEED.

PAULUS POTTER.

(No. 20.)

"THE MOTTLED STEER."

In the center of the picture a mottled steer is shown, facing to the right. The animal is gray, with flesh color about the point where the four legs join the body, and also on the underneath part of the neck, which are signs of its high breed-breeding. The village church is seen in the distance.

On the back of the picture is an inscription which translated, reads as follows: "No. 33, two pieces, being one red and one gray mottled, by Paul Potter. Seven thumbs high and nine thumbs wide. Sale of Jean DeBarry, 26th Nov., 1759, in the Emperor's Crown, Kalverstraat, Amsterdam. See catalogue 3, M. 3."

Panel, 7 in. long and 9 in. high.

20. THE MOTTLED STEER.

PAULUS POTTER.

(No. 21.)

"THE RED BULL."

In the center of the picture is a young bull, standing a little obliquely from the front, with his head turned aside. In the distance, and a little to the right, is the village, the church spire of which is the most prominent object. On the back of the picture is a writing in black, which is almost obliterated, but so much of it as can be distinguished after translation, conveys the idea that it was a model of a bull painted for the Prince of Orange, by P. Potter, 1648.

From the "Hecht Collection," Paris.

Signed in the lower left hand corner, "P. Potter."

Panel, 10 in. long and 6 in. high.

21. THE RED BULL.

PIERRE QUAST.

Dutch School.

Born, probably, at the Hague, about 1602. Died there between 1645 and 1647.

(No. 22.)

"THE DOCTOR'S SHOP."

There has evidently been a street fight in the neighborhood of the Doctor's office. One of the combatants is already inside having his head plastered by an attendant, while others are making their way through the door. The Doctor is busily engaged operating on a poor fellow's tooth. The latter shows excruciating pain and great misery. Beside him stands his wife or mother who looks with anxiety on the operation. The Doctor is gaily dressed in a red jacket, and has on his head a large sombrero hat trimmed with a red plume. Behind him is a skeleton about turning over the leaves of the prescription book which lies upon the table

Copper, 14 in. long and 10 in. high.

22. THE DOCTOR'S SHOP.

REMBRANDT VAN RHYN.

Dutch School.

Born near Leyden in 1607. Died at Amsterdam in 1669.

Pupil of Jacob van Swanenbourg, Pieter Lastman, Jacob Pinas, Schooten.

(No. 23.)

"PHILEMON AND BAUCIS."

Jupiter and Mercury, wandering one day through Phrygia asked for shelter among the natives; but as foreign intruders, they nowhere received admittance.

Only a poor old couple, Philemon and his wife Baucis, hospitably invited the Gods into their humble dwelling. With the greatest alacrity they served them the finest fruit they could find and their only goose which they had fattened with so much care.

During the repast the Gods made themselves known to their hosts and asked them what reward they wished for their excellent reception. The old couple knelt down and begged that they both should die at the same time.

Their vow was granted; and Baucis was metamorphosed into a linden, and Philemon into an oak.

Posterity has preserved their names, coupled together as the symbol of matrimonial affection.

In his painting, Rembrandt has represented that scene almost entirely in clare-obscure. A single light brightens the interior of the poor peasant's cottage from behind the head of Mercury, who is left in the dark, forming a vivid contrast with the light. On the left, in the background, a fire is burning on the hearth. Jupiter's face is brilliantly illuminated. The light also falls on his dazzling dress.

Signed on the left: Rembrandt f. 1658.

Mentioned by Dr. Bode in his catalogue of certified genuine pictures by Rembrandt; also in Smith's catalogue, Vol. 7, No. 194.

Mezzotinted by Thomas Watson, London, 1772.

Panel, $27\frac{1}{2}$ in. long and $21\frac{1}{2}$ in. high.

23. PHILEMON AND BAUCIS.

REMBRANDT VAN RHYN.

Dutch School.

(No. 24.)

"PORTRAIT OF A RABBI."

The Rabbi's face is turned a little to his left. His eyes are bluish gray, and his eyelids show the pinkish tint of old age. His nose is prominent, and his lips compressed. A heavy, full gray beard surrounds his face, and he wears a moustache and imperial beside. On his head is a turban of black velvet ornamented in front with a brooche. Around his neck is suspended a medallion. Over his shoulders is a dark cloak trimmed on the edge with dark brown fur. On his breast he wears a fine linen tunic, which is covered from that point downward by a crimson vest ornamented at the top with gold braid set with jewels. His complexion is florid and shows perfect health.

Collection of Prince Demidoff, purchased by him at sale of Sir Philip Miles, Leigh Court, 1884, in whose collection it was for many years.

Mentioned in "Catalogue Historique et descriptif des Tableaux et Dessins de Rembrandt," by Eugene Dutuit page 47.

Panel, $20\frac{1}{2}$ in. long and $24\frac{1}{2}$ in. high.

REMBRANDT VAN RHYN.

24. PORTRAIT OF A RABBI.

PIETER PAULUS RUBENS.

Flemish School.

Born at Siegen, Westphalia, June 29, 1577. Died at Antwerp, May 30, 1640.
Pupil of Adam van Noart, Otto Venius.

(No. 25.)

"HEADS OF TWO APOSTLES."

The apostle to the left is under a bright light. He is quite old, and almost entirely bald. The other is a younger man with florid complexion and full beard. His clear, expressive eyes, are turned to the right.

Panel, 26 in. long and $20\frac{1}{2}$ in. high.

PIETER PAULUS RUBENS.

25. HEADS OF TWO APOSTLES.

PIETER PAULUS RUBENS.

(No. 26.)

"THE MARTYRDOM OF ST. LIEVIN."

This is from the collection of P. E. Nicolie, of Antwerp, and is the original sketch by Rubens. From it the large picture of the same name, which occupies so prominent a position in the museum at Brussels, was painted.

The saintly man is on his knees before his tormentors, one of whom holds his knife in his mouth, gazing intently into the face of the saint. He has just cut the latter's tongue and it has been drawn out by a pair of pincers in the hand of a burly soldier, who is feeding it to a hound. A half-clad savage kneels in front of the saint, who is supposed to have held him by the beard while the horrible operation was performed. Above is seen the avenging angels descending with fiery bolts from Heaven, which they are about to cast upon the soldiers. Some of the soldiers, however, have discovered them, and with fear and terror on their countenances, are attempting to flee from their inevitable fate. The white horse is also struck with the general dismay and plunges madly to get away from the cruel throng.

Painted on paper fastened to canvas,
18 in. long and 25 in. high.

26. THE MARTYRDOM OF ST. LIEVIN.

JACOB RUISDAEL.

Dutch school.

Born at Harlem about 1630. Died 1681.

(No. 27.)

"A WOOD NEAR THE WATER EDGE."

In the foreground is a body of water, and a small piece of land. A tree is standing on the land, and some of its dead branches are lying about its root.

In the middle distance, and to the right of the foot of the slope, is a boat containing two men, one of whom is dressed in red. Further to the right, among the grass near the water, several tall trees lift their slender trunks, their tops being covered with a ruddy foliage. The upper branches of one of the trees are broken and hanging down, touching the ground and part of the water.

In the background, the horizon is hidden behind a border of trees of a dark green color. On the left, is a grayish-blue, silvery sky, with large white delicately drawn clouds in the center, the whole being very distinctly given.

Signed with monogram, " J. R."

Collection of Dr. Kuranda of Vienna, and Roehn, Paris.

Canvas, 2 ft. $1\frac{1}{2}$ in. long and 2 ft. $4\frac{3}{4}$ in. high.

27. A WOOD NEAR THE WATER EDGE.

JAN STEEN.

Dutch school.

Born at Leyden, 1626. Died at Delft, 1679.
Pupil of Knupfer, Adrian Brower, Jan van Goyen.

(No. 28.)

"THE SIESTA."

This picture is described in Smith's Catalogue Raisonne as follows:

"A man and a woman seated at a table in front of a house, with a vine growing against it; the former is occupied reading, and the latter is reclining her head on the table, asleep; a servant stands behind her, and a dog is seen under the table."

Dr. Waagen in his "Art treasures in Great Britain," Vol. N., p. 391, describes the picture as follows:

"A man and his wife seated in a bower of vines before a house; they have dined, and the dessert is on the table. While the woman is nodding, the man has taken a book, and a maid is about to clear the table. The background is a landscape. The liveliness and characteristic point of the representation, the transparency of coloring, and the equable and careful execution, place this among the choicest works of the Master."

Collection of M. Smith van Alpen, Rotterdam, 1810.
Collection Everett, 1886.
Royal Academy, 1886.
Collection C. Sedelmeyer, 1889.

Canvas, 1 ft. 10 in. by 2 ft. 6 in.

28. THE SIESTA.

JAN STEEN.

(No. 29.)

"CHRIST CHASING THE TRADERS FROM THE TEMPLE."

This picture contains many figures, showing great originality, and a keen appreciation of human nature by the artist. Christ is the central figure, and has just overthrown a table at which an old Israelite has been sitting with his desk and parchment, together with a strong-box which contains his wealth. The man is represented as thrown on his back on the floor beside his chest of money, while his little daughter tries to save the desk from a like fate. All around is confusion. The money-lenders are gathering up their coin in great haste; a woman hurries her eggs into a basket; a man climbs a ladder to get down his cage of birds, and a woman with a pig under her arm and a jug in her hand watches her opportunity to get out of the way. A rough looking fellow sustains a basket on his shoulder with one hand while with the other he carries a dead goose, and is all ready to make his escape. He is evidently calling to the Christ in an impudent tone, while the latter waves his thongs in the direction of the man, knowing, however, it is impossible to reach him.

One of the peculiarities of the picture is the manner in which Christ is portrayed—so different from the Italian school. The latter pictures him in mild characters, while the Dutch depict him as a master and severe ruler, which carries the idea that the people of those days were governed through their lives by fear of the rod, dread of hell fire in the future, and other severe punishments.

Signed on the parchment lying on the floor beside the money box, "J. Steen."

Collection of G. Rothan.

Canvas, 43 in. long and 31 in. high.

29. CHRIST CHASING THE TRADERS FROM THE TEMPLE.

DAVID TENIERS, THE ELDER.

Flemish School.

Born at Antwerp, 1582. Died there July 29th, 1649.

Pupil of his elder brother, Juliaen, and of Adam Elsheimer, at Rome. Also a pupil of Rubens. Master of Antwerp Guild, in 1606.

(No. 30.)

"LESSON ON THE FLUTE."

A group of three persons, two men and one woman, is shown. The woman is dressed in a pink bodice and dark petticoat with a light apron, and sits on a rock holding the flute in her hand, while a man with his left arm around her shoulder instructs her in the manner of placing her fingers on the instrument. Sitting at her feet on the ground, with his red staff and cap beside him, is a man holding a sort of bag-pipe, with his head turned toward the pupil. In the distance sheep are grazing, and further on the village church rises above the shrubbery.

Signed, D. T.

Painted on copper, 8 in. long and $9\frac{1}{2}$ in. high.

DAVID TENIERS (The Elder)

30. LESSON ON THE FLUTE.

DAVID TENIERS, THE YOUNGER.

Flemish School.

Born at Antwerp, 1610. Died at Perk, 1694.
Pupil of his father, Adrian Brower and Rubens.

(No. 31.)

"THE GUARD ROOM."

In the foreground, is a young man with long, auburn hair, dressed in gray vest and breeches, blue stockings and yellow shoes. He is leaning towards a drum, which he beats with a stick he holds in his right hand. His smiling face, presented with full front, is turned a little to the right. His right stocking and shoulder, and his face and white cravat, are vividly illumined.

On the right, in front of a large wall of a delicate gray color, near which is a small table, is seen a panoply of steel armour, breast-plates, helmets, and gauntlets. To the left is a bronze howitzer, mounted on a little chariot. In the background, before a vast chimney, five soldiers are smoking. Two other soldiers, with muskets on their backs, are directing their steps toward an outlet in the background to the left.

Dr. Waagen in his "Art Treasures in Great Britain," Vol. N., p. 387, describes this picture as follows:

"Teniers.—Interior of a guard-house. In the foreground a soldier trying to drum. A good picture, slightly but spiritedly treated in his scale of cool harmony."

Signed, "D. Teniers f., 1641."

Collection of Lord Heytesbury.

Copper, $15\frac{1}{2}$ in. long and $20\frac{1}{4}$ in. high.

31. THE GUARD ROOM.

DAVID TENIERS, THE YOUNGER.

Dutch School.

(No. 32.)

"RECKONING THE SCORE."

In the centre is a group of six figures, five men and one woman. The latter is seated at a table holding by the handle her beer mug. One of the men sits on a stool smoking a pipe. To his right is a man standing, wearing a red cap, and to the right of him is another man looking over the woman's shoulder. To the left of the man sitting on a stool still another man is standing holding his beer mug in his left hand, and watching intently the figures which the proprietor of the inn has made on the table with a piece of chalk. Evidently there is some discussion in regard to the correctness of the count for the group seem to be in deep anxiety in regard to it. To the left of the picture enters the serving man with something to eat in his right hand and a beer mug in his left. To the right of the group are three men playing at nine-pins, while a woman stands in the door of the cottage looking at them. In the foreground is a large jug.

Signed in the lower right hand corner, DT.

Canvas, 25½ in. long and 17 in. high.

32. RECKONING THE SCORE.

ADRIAN VAN DER VELDE.

Dutch School.

Born at Amsterdam in 1639. Died in 1672.
Pupil of Wynants.

(No. 33.)

"FIGURES AND ANIMALS UNDER A TREE."

In the foreground, on the top of a hillock of a grayish soil, with tufts of russet grass scattered over it, the trunk of a sturdy tree rises against a series of rugged, woody hills in the background. Projecting from the tree's trunk are numerous branches, covered with delicately drawn foliage, which stand out in strong relief against the sky, of a blue aerial tone, bedecked with light, luminous clouds.

A young man, painted in clare-obscure, is seated beneath the tree, leaning against the trunk. He is bare-headed, dressed in blue, and holds a crook. Before him stands a young woman, seen with full front, holding in her right hand a large flat basket. At their feet, two cows are lying down—the gray one in the shade, and the other of reddish color, with white spots in the head, is under a vivid light. Besides these, figures are shown of a sheep, a dog, and goats.

Signed, A. v. Velde, 1670.

Canvas, $13\frac{1}{2}$ in. by $10\frac{1}{4}$ in.

33. FIGURES AND ANIMALS UNDER A TREE.

PHILIP WOUVERMAN.

Dutch School.

Born at Harlem in 1620. Died in 1678.

Pupil of his father, Paul Wouverman, Jan Wynants and Pieter Verbeck.

(No. 34.)

"THE HUNTING PARTY."

In the foreground, a large gathering of huntsmen and ladies, all on horse-back and in brilliant costume, are chasing a stag, which is swiftly fleeing before the hounds and being apparently nearly run to death.

On the left, a large tree of exquisite form stands out against a fine blue sky, and the clouds are gilded with a warm light near the horizon.

In the background to the right is a castle surrounded by trees and gardens. It stands at the foot of a chain of bluish hills, which are covered in the distance with villas, factories, and nature's adornments, and in front of it a beautiful river wends its quiet way.

Signed with Monogram, "Ph. W."

Collection of the Duchesse de Berry.

Panel, $12\frac{1}{2}$ in. long and $8\frac{3}{4}$ in. high.

34. THE HUNTING PARTY.

FRANCESCO GUARDI.

Venetian School.

Born at Venice in 1712. Died in 1793.

(No. 35.)

"VIEW OF VENICE."

In the center of the picture, from the inclosure of a wall, surrounded on all sides by water, rises a small, steepleless church, with houses on both sides of it—those to the right being smaller than those to the left. Further on, and to the left, is a sailing boat, with two canoes alongside of it. Two more canoes are shown in the foreground on the right, and still further, near the inclosure, are other canoes.

The water, of a warm blue, transparent tone, reflects the sky of the Adriatic.

Canvas, $6\frac{1}{2}$ in. by 9 in.

35. VIEW OF VENICE.

FRANCESCO GUARDI.

Venetian School.

Born at Venice in 1712. Died in 1793.

(No. 36.)

"VIEW OF VENICE. SANTO SECONDO."

In the middle distance, a light, slender steeple, surrounded by a pointed bell-turret, rises above an elegant structure, which is approached from the sea by a wooden pier, provided with stairs.

To the left of the tower, above a brick wall, is seen a number of trees, indicating a garden beyond. On the right brick buildings and outhouses of a more common construction are shown.

In the foreground, on the left, is a gondola with its rowers; to the right, some sailing boats.

Blue sky of the Adriatic.

Panel, $6\frac{1}{2}$ in. long and 9 in. high.

36. VIEW OF VENICE.

JEAN BAPTISTE GREUZE.

French School.

Born at Tournois, near Macon, 1726. Died at Paris, 1805.

(No. 37.)

"HEAD OF A YOUNG GIRL."

A white drapery descends from her shoulders, which remain half uncovered. Her neck and head are turned forward to the left. Her large blue eyes are lifted toward the sky. Her head is ornamented with a narrow blue ribbon, and her rich blonde hair falls from her shoulders to the right and left.

Collection of the Duke of Morny.

Canvas, 14 in. long and 17 in. high.

JEAN BAPTISTE GREUZE.

37. HEAD OF A YOUNG GIRL.

OSWALD ACHENBACH.

Born in Dusseldorf, Feb. 2, 1827.
Pupil of his brother, Andreas Achenbach.

(No. 38.)

"THE COMING STORM."

The clouds are rapidly gathering to the right over the mountains in the distance. To the left is a bright piece of sunshine not yet shut out. The darkness of the sky plainly foretells that it is no ordinary storm that is approaching. The peasants who have been gathering wood and leaves are hurrying home, while the wind which has commenced to blow quite fiercely, impedes their progress. To the right, far above on the mountain side, tower the walls of an ancient castle.

Signed in the lower right hand corner, "Osw. Achenbach."

Canvas, 18 in. long and 22 in. high.

OSWALD ACHENBACH.

38. THE COMING STORM.

JAN VAN BEERS.

Flemish School.

Born at Lierre, Belgium, March 27, 1852.

Pupil of Academy of Antwerp.

His works are highly prized for great originality of conception and earnest care of production.

"The Smile," exhibited at the exhibition of the Royal Academy in London, 1890, brought to him personal recognition from the Princess of Wales and the Directors of the Academy.

(No. 39.)

"YOU ARE WELCOME."

In a park, by the side of a lake, a lady clad in the style of Louis XIII, is seated. She has been expecting some one whom she sees approaching. A bright smile overspreads her happy face as she welcomes the comer. In the distance a swan sails away on the bosom of the limpid lake, which is surrounded by a beautiful landscape.

The drapery and trimmings of the dress are finely executed, and are appreciated best under a strong magnifying glass.

Signed in the lower right hand corner, "Jan Van Beers."

Panel, 30 in. long and 23 in. high.

39. YOU ARE WELCOME.

JAN VAN BEERS.

(No. 40.)

"THE TALE OF LOVE."

In a beautiful boudoir a young woman reclines in a large arm chair. A young man sits on another chair at her side and a little behind her. He is telling her of his love, and as he passes his right arm over her shoulder grasping the fingers of her right hand, and with his left holding her other hand—he leans his face near to her and whispers in her ear sweet sentiments, which are evidently most pleasing. A smile is on her face, while her large and expressive eyes show the pleasure she takes in listening to him. She is attired in a white dress, and her fan rests on the arm of her chair. The man is clad in the conventional red dress-coat. The model for the young man was an eminent sculptor, and the lady was at that time his affianced bride.

Signed in the lower left hand corner, "Jan Van Beers."

Panel, $8\frac{1}{2}$ in. long and $8\frac{3}{4}$ in. high.

JAN VAN BEERS.

40. THE TALE OF LOVE.

JAN VAN BEERS.

(No. 41.)

"A WINTER SCENE."

A cold winter's day is delicately depicted. The snow lies deep on the ground, and the leaden clouds fly swiftly by. The snow-covered village lies in the distance, and the houses are nestled together as though endeavoring to keep from the chilly atmosphere. A small rent in the clouds where the sun breaks through reflects a streak of light across the landscape. Numerous tall poplar trees dot the ground, breaking the monotony of the wintry scene.

This is a reproduction by the artist of a picture painted by him several years ago, to which belongs a beautiful and touching romance.

Signed in the lower left hand corner, "Jan Van Beers."

Panel, 14½ in. long and 6¼ in. high.

41. A WINTER SCENE.

JEAN JOSEPH BENJAMIN-CONSTANT.

French School.

Born at Paris, June 10, 1845.

Pupil of Cabanel and School of Beaux Arts.

(No. 42.)

"OTHELLO AND DESDEMONA."

Othello, Desdemona and her father, Barbantia, are seated in a Gondola. The Moor is entertaining the lady with the tales of his wars, the accounts of which captivated and won her affections. The old man sits by her side, giving almost as much attention as the young girl herself. In the distance Venice, with its tall towers reflecting back the sunlight, is seen. A burly Ethiopian propels the gondola. Othello is dressed in a green, brocaded costume ; Desdemona in a blue dress, while old Barbantia is clad in a crimson robe trimmed with ermine.

Signed in the lower left hand corner, " Benj. Constant."

Canvas, 52 in. long and 34 in. high.

42. OTHELLO AND DESDEMONA.

ETIENNE PROSPER BERNE-BELLECOUR.

Born at Boulogne, June 29, 1838.

Pupil of Picot and F. Barrias.

MEDALS: 1869; first class, 1872. Legion of Honor, 1878.

(No. 43.)

"THE DESPATCH BEARER."

Seated on a chair in the garden, just outside the house, is the Captain of a company of cavalry. A trooper has just brought a letter which he has been reading, and is about to take another from his satchel. On the table, to the right of the officer, is a small basket containing two wine bottles, an urn, and a tea cup and saucer. A piece of paper lies upon the ground. To the right, five steps constitute the entrance to the building. The wall back of the officer is covered with shrubbery.

Signed in the lower left hand corner, "Berne Bellecour."

Panel, 19 in. long and 15 in. high.

43. THE DESPATCH BEARER.

WILLIAM ADOLPHE BOUGUEREAU.

French School.

Born at Rochelle, Nov. 30, 1825.

Pupil of Picot.

MEDALS: Won the Grand Prize of Rome in 1850. Medals: Second class, 1855; first class, 1867; Legion of Honor, 1859; Officer, 1876.

(No. 44.)

"LITTLE POUTER."

Two sisters are sitting in the cottage kitchen. The little one is being coaxed to take the knitting. Her large brown eyes are turned forward and in unmistakable terms the stubborness of her disposition is shown. The little finger of her left hand rests upon her lip. Her head is thrown slightly forward, and the whole expression of her countenance says plainly—"I won't." The elder of the two is of slightly darker complexion. On the plate beside the chair is a piece of bread and a glass of water. On the wall to the left hang two pans with long handles, also a jug. To the right, and in the distance, is to be seen a part of an iron pot hanging over the fire.

Signed in the lower right hand corner, "W. Bouguereau, 1888."

Exhibited at the Universal Exposition in Paris, 1889.

Canvas, 34 in. long and 48¾ in. high.

WILLIAM ADOLPHE BOUGUEREAU.

44. LITTLE POUTER.

VACSLAV BROZIK.

Austrian School.

Born at Pilsen in 1852.

Pupil of the School of Fine Arts at Prague, of Piloty and Munkacsy.

Medal at the Salon, 1878. Officer of the Legion of Honor.

(No. 45.)

"PLAN OF THE CAMPAIGN."

In a large hall with gray walls, and with the rafters protruding in the ceiling, eight military men in the costume of Louis XIII. are united in council around a table, while before them several geographical maps lie unfolded.

One of the men, standing on the right, is dressed in black, with soft boots of yellow leather, and a sword by his side. His head, vividly illumined, is turned to the left, his shoulders are bent forward, his right arm is leaning on the table, and the left one is stretched out. With his finger he seems to trace on the map the plan of a campaign which he explains to his listening colleagues. They are bare-headed, except the one standing behind the table, and the one seated to the right holding a large cane in his left hand. In the foreground, near the window, is an arm-chair, on which a large gray hat is lying, and against which a big stick is leaning. The scene is vividly lit up by a broad window with small, inlaid panes, while a little red curtain covers the lower part.

Signed on the right, "V. Brozik."

Panel, 20 in. long and 28 in. high.

45. THE PLAN OF THE CAMPAIGN.

LEON BRUNIN.

(No. 46.)

"THE AMATEUR OF ANTIQUITIES."

Seated beside a table covered with old relics of the past is an aged man. He wears his hat far back on his head, showing his gray locks. He is without a coat, but wears a bright red vest. The light from the open casement opposite shines brightly on him, showing his features in bold relief. In his left hand he holds a silver goblet, and in his right a book, from which he has been reading the history of his little treasure. Before him is a curious vase and another goblet; also, an old ivory carved cup and a little metallic box with lid slightly open. Other articles, such as books and rare curios, adorn the table. This picture is a piece of wonderful coloring.

Signed: "Leon Brunin, Antwerpin," in lower right hand corner.

Panel, 31½ in. high and 42 in. long.

46. THE AMATEUR OF ANTIQUITIES.

EDOUARD CHARLEMONT.

Austrian School.

Born at Vienna in 1854.

Pupil of the Vienna Academy of Fine Arts and of Hans Makart.

(No. 47.)

"THE PAGES."

In a spacious vestibule, the back part of which is ornamented with rare ancient tapestry, four young nobles are shown—four pages—playing at dice. The first, on the right, is dressed in a brilliant red and gold embroidered costume. His bare head is leaning against the base of a pillar, and in his right hand he holds a red cord, which is fastened to the collar of a large, light colored dog. The second page stands to the right, and is clad in white breeches, yellow shoes, and a gray satin doublet, trimmed with white. In his right hand he holds a gilt book, ornamented with pink ribbon. His left hand rests lightly on the head of a large brown dog. He looks a little to the right, and is interested in the game of dice which the other two pages to the left and in front of him are engaged in. One of the latter is dressed in black and presented with full front, while the other, clad in light brown, shows only his back. Both are kneeling, and the one holding the dice in his hand seems to be waiting to hear what the other is going to say. The right hand of the latter is resting on a fine flint musket, lying on the floor near him, the wood and butt end of which are richly inlaid with ivory.

The figures of this rich, harmonious, and exquisitely drawn composition are nearly life size, and notwithstanding the great dimensions, the faces, hands and all the details are as elaborately painted as the smaller works of this precious master, who has been called, "The Austrian Meissonier."

This painting figured in the Exposition Universelle of 1889.

Signed on the left, "E. Charlemont, 1889."

Canvas 6 ft. $5\frac{1}{4}$ in. long and 9 ft. $\frac{1}{2}$ in. high.

47. THE PAGES.

JEAN BAPTISTE CAMILLE COROT.

Born in Paris, July 20, 1796. Died there February 23, 1875.

Pupil of Michallon and of Victor Bretin.

MEDALS: Second class, 1833; first class, 1848 and 1855. Legion of Honor, 1846; officer, 1867.

(**No. 48.**)

"THE PATH TO THE VILLAGE."

Under a bright sky—the lake showing in the distance, and behind that the village—a vessel is lying at the shore nearly obscuring the house beyond. In the centre a female figure stands opposite a couple of gnarled old trees, one being almost stripped of its foliage.

Signed in the lower left hand corner, "Corot."

From the "Seney Collection."

Canvas, 18 in. long and 14½ in. high.

48. THE PATH TO THE VILLAGE.

GEORGES CROEGAERT.

French School.

(No. 49.)

"REVERY."

A young woman with auburn hair, dressed in a loose sack of pink, and a white flounced skirt, languidly reclines upon a sofa, her arms resting upon a cushion on either side of her. To the right, a table with a vase containing a bunch of roses, is shown. Some of the flowers have fallen to the floor, and also on the table. Books are seen on the table-shelf, and a newspaper lies on the floor. Japanese shields and swords adorn the wall, while to the left is a handsome Japanese cabinet.

Signed in the lower left hand corner, "Georges Croegaert, Paris, 1889."

Panel, 13 in. long and 10 in. high.

49. REVERY.

CHARLES FRANCOIS DAUBIGNY.

French School.

Born at Paris, Feb. 15, 1817. Died there, Feb. 20, 1878.

Pupil of his father and Paul Delaroche, and for three years studied in Italy.

MEDALS: Second class, 1848; first class, 1853, 1857, 1859, 1869; Legion of Honor, 1869; Officer, 1874.

(No. 50.)

"THE BANKS OF THE OISE NEAR AUVERS."

In the foreground a vast pasture field, covered with grass, is shown. It borders the Oise river, and rises on the right in a slope, the top of which is crowned with a group of three trees of exquisite form. Further on is a row of trees of the same kind, but smaller. Cows are grazing along the margin of the water and three women seem to be occupied with washing their linen in the river. Near the opposite bank a large barge is sailing. Its square sail is reflected in the river. Beyond is a meadow with willows and other trees to the right. The Oise makes a bend behind the slope, and wooded hills close the horizon in the background.

A bright, clear sky, with numerous light, transparent clouds, rises above the landscape, which is one of the Master's pictures painted on the spot. The site chosen is near Auvers, the place where the artist lived and worked for many years, and where he died. It was etched by Daubigny himself.

Signed on the left, "Daubigny, 1873."

Canvas, $37\frac{3}{4}$ in. long and 99 in. high.

50. THE BANKS OF THE OISE NEAR AUVERS.

CHARLES FRANCOIS DAUBIGNY.

French School.

(No. 51.)

"BY THE SIDE OF THE LAKE."

A placid lake, with ducks disporting on its surface, a bright summer afternoon, is shown. The trees along the margin are reflected in the transparent water, while a little cottage nestles amid the other trees and shrubbery, but is partly hidden from view.

Signed in the lower right hand corner, "Daubigny."

Panel, 14 in. long and 7 in. high.

51. BY THE SIDE OF THE LAKE.

CHARLES FRANCOIS DAUBIGNY.

(No. 52.)

"ON THE RIVER OISE."

It is midday in July. The sun shows its strength through the light atmosphere which denotes a warm day. The river winds its way placidly along without scarcely a ripple. To the right, and far upon the bank, several large trees are seen, and at the river brink a cow is drinking while another stands beside it. A little further up the river a boat is seen with two occupants. On the left bank is another clump of trees, while far beyond the landscape is covered with shrubbery.

Signed in the lower right hand corner, "Daubigny, 1865."
From the Seney Collection.

Panel, 27 in. long and 14 in. high.

CHARLES FRANCOIS DAUBIGNY.

52. ON THE RIVER OISE.

ALEXANDRE GABRIEL DECAMPS.

Born at Paris, March 3, 1803. Died at Fontainbleau, Aug. 22, 1860.

Pupil of Abel D. Pupol, David and Ingres.

(No. 53.)

"THE POULTRY YARD."

In the yard outside of the stable a white dog mounted on a block of wood, is shown watching a chicken. To the left of him is a rooster in fine plumage strutting gaily along, and still farther to the left is a speckled hen. Beyond, and just entering the stable, is another hen, and to the left a cat is lazily reposing on a tub which lies on its side. In the foreground, near a little pool of water, is a duck, while on the roost at the window of the stable are two white doves kissing each other. In the distance can be seen a cottage with a red roof, and the tops of trees are conspicuous further on.

Signed, "Decamps, 1847."

Panel, 15 in. long and 20 in. high.

53. THE POULTRY YARD.

JEAN BAPTISTE EDOUARD DETAILLE.

French School.

Born in Paris, Oct. 5, 1848.

Pupil of Meissonier.

MEDALS: 1866, 1870, Second class, 1872; Legion of Honor, 1873; Officer, 1881.

(No. 54.)

"OFFICIER DES CARBINIERS."

An officer sits on a white horse and looks to the right, while near him is a troop of Carbiniers, being held in reserve. In the distance the cavalry is charging across the hill toward the enemy on the other side.

Signed, "Edouard Detaille, 1890," in lower left hand corner.

Canvas, 16 in. long and 22 in. high.

Jean Baptiste Edouard DETAILLE.

54. OFFICIER DES CARBINIERS.

NARCISO VIRGILIO DIAZ DE LA PENA.

Born at Bordeaux, Aug. 21, 1808. Died from the bite of a viper at Mentone, Nov. 18, 1876.

MEDALS: Third class, 1844; first class, 1848; second class, 1846. Legion of Honor, 1851.

(No. 55.)

"THE GORGE IN THE FOREST AT FONTAINBLEAU."

The little stream wends its way down between the rocks with the forest trees on each side. A solitary peasant woman strolls along carrying a bundle of fagots to her home. In the distance a rugged meadow stretches away toward the horizon, while here and there a tree dots its surface.

Signed in the lower right hand corner, "N. Diaz, '67."

Purchased from the Master by L. Cardon, of Brussels, in whose collection it was for many years.

Canvas, 26 in. long and 18 in. high.

55. THE GORGE IN THE FOREST AT FONTAINBLEAU.

NARCISO VIRGILIO DIAZ DE LA PENA.

(No. 56.)

"BEYOND FONTAINBLEAU."

Among the huge rocks which border the little stream, a woman is shown seeking for wood with which to make a fire at her humble cottage. Stately trees are to the right and left, and large boulders are seen in the center and to the right of the picture.

Signed in lower left hand corner, "N. Diaz."

Panel, 10 in. long and 7 in. high.

NARCISO VIRGILIO DIAZ DE LA PENA.

56. BEYOND FONTAINBLEAU.

JULES DUPRE.

Born at Nantes in 1812.

MEDALS: Second class, 1833 and 1867. Legion of Honor, 1849; Officer, 1870.

(No. 57.)

"AT SEA."

The storm is gathering, as is seen by the dark clouds which roll up from the horizon. A patch of blue sky in the center is all that is left. The sea presents an ominous appearance, while its beautiful green is covered here and there by foam from the small white-crested waves. To the left of the center, a boat with two masts is scudding along before the breeze, and to the right, far in the distance—where the sun shows through a rent in the clouds—are seen two other vessels.

Signed in the lower left hand corner, "Jules Dupre."

From the "Seney Collection."

Canvas, 40½ in. long and 31½ in. high.

57. AT SEA.

FRANCOIS FLAMENG.

French School.

Born at Paris, 1859.

Pupil of Cabanel, Edward Hedouin and Jean Paul Laurens.

MEDALS: Second class, 1879; Prix du salon, 1879.

(No. 58.)

HUSSAR (1796).

The Hussar is standing in a clearing in the wood beside his jaded, white horse. His beautiful uniform shows off his person to good advantage. He is evidently waiting for some one, for he holds the bridle of his horse carelessly, while his hand on his hip, gives him a restful attitude.

Signed in the lower left hand corner, "Francois Flameng."

Panel, 11 in. long and 15 in. high.

58. HUSSAR (1796.)

JOZEF ISRAELS.

Born at Groningen in 1824.

MEDALS: Paris, third class, 1867; first class, 1878; Legion of Honor, 1867; Officer, 1878; Order of Leopold.

(No. 59.)

"THE FRUGAL MEAL."

A family of peasants is seen sitting at a table in a cottage. The frugal meal is being served by the good wife, who sits at the end of the table. On the right of and beside her, is her little girl with a spoon, ready to take the victuals which her mother has dipped out of a pan. The baby sits opposite in a high backed chair, and at the other end, to the right, the father sits with his arms on the edge of the table, holding a pipe in his mouth. Strange as it may seem, the latter wears his cap, which is also the case with his son, who sits to his left and at the side of the table. The beer mug is there, and also a huge loaf of bread, while beneath the table the cat is waiting patiently for any morsels that may be dropped to her.

Signed in the lower left hand corner, "Jozef Israels."

From the "Seney Collection."

Canvas, $41\frac{1}{2}$ in. long and $27\frac{1}{2}$ in. high.

59. THE FRUGAL MEAL.

EUGENE JETTEL.

Born at Johnsdorf, Moravia, in 1845.

Pupil of the Academy of Fine Arts in Vienna and of Professor Albert Zimmermann.

(No. 60.)

"LANDSCAPE NEAR CAYEUX."

In the foreground is a meadow, crossed by a small stream, and on the margin of it two peasant women are washing their clothes.

In front, beyond the stream, a broad, thick-set hedge is seen, from which trees are rising, and which invest the large buildings with their red brick roofs and white walls, with a vivid light.

In the background, to the left, a herd of cows is grazing in the meadow beneath a verdant hill.

The sky is of a very delicate, bluish tint, with light, vapory clouds scattered over it.

Signed, Eugene Jettel.

Panel, $12\frac{1}{2}$ in. by $19\frac{3}{4}$ in.

60. LANDSCAPE NEAR CAYEUX.

JOHANNES CHRISTIAAN KAREL KLINKENBERG.

Dutch School.

Born at the Hague, Jan. 14, 1852.
Pupil of Christoffel Bosschop.

(No. 61.)

"A SCENE IN THE HAGUE."

A street bordering on the pond is shown. The limpid surface of the water reflects the houses in the distance. The promenaders are passing to and fro in the street, while far beyond vessels lie moored at the quay.

Signed on the bottom, "Klinkenberg."

Panel, 12 in. long and 9 in. high.

61. A SCENE IN THE HAGUE.

JOHANNES CHRISTIAN KAREL KLINKENBERG.

(No. 62.)

"SCENE IN AMSTERDAM."

A canal boat has passed through the draw-bridge, and is slowly wending its way along the channel. The dome of a large building appears in the distance towering above the house tops.

Signed on the bottom near the center, "Klinkenberg."

Panel, 12 in. long and 9 in. high.

62. SCENE IN AMSTERDAM.

PROF. LUDWIG KNAUS.

German School.

Born at Wiesbaden, Oct. 10, 1829.

Pupil of Dusseldorf Academy under Sohn and Schadow in 1846 to 1852. Professor at the Berlin Academy from 1874 to 1884. Member of the Vienna, Berlin, Munich and Amsterdam, Antwerp and Christiania Academies.

MEDALS: Paris, second class, 1853; Medal of Honor, 1867; first class, 1855, 1857; Legion of Honor, 1859; Knight of Prussian order of merit, etc., and many other medals.

(No. 63.)

"A COUNTRY FESTIVAL."

Beneath the trees in the country the jolly peasants are gathered together, celebrating their festal day. The local band of five musicians discourses homely music, but it seems to be fully appreciated by the happy group that is keeping time to its strains. The picture contains one hundred and three figures, including the little dog to the left. Every one is happy and full of enjoyment, and the waltz goes merrily on. The country bumpkin to the right of the center, with his arms around a stout waist shows his great pleasure, which is no less depicted on the countenances of the children who are just as actively engaged. A group of three of these is particularly attractive. One sweet little girl, with lovely complexion and graceful pose, has her left arm around the shoulder of a little black haired companion, while the two hold the hands of another girl who wears a little bonnet. To the left a boy and a girl—the former bareheaded, and with large brown eyes, and the latter with sweet dimpled cheeks—clasp each other tightly, while they whirl in the giddy waltz. They are laughing at the antics of a little girl who with bare feet and ragged frock romps around the ground. A little boy is chasing after her, and holds in his hand a switch. His smiling

PROF. LUDWIG KNAUS.

63. A COUNTRY FESTIVAL.

face shows his thorough enjoyment. To the left of the center a little girl is seen carrying her sister from the grounds, fearful that she may be knocked over and hurt. The latter, however, resents this interference, and with a sorrowful looking face cries lustily and kicks with all her might. Two other children have just come to grief, and lie sprawling on the ground while endeavoring to extricate themselves from the dancers who crowd around. To the right, a baby tot with frowsy head stands looking wonderingly on. In her right hand she has a chunk of bread, while her left is pressed against her frock in the act of wiping the butter from her little fingers. Just beyond are a young Jew and Jewess, the former with a sad and timid face, yet both show marks of pleasure. Beyond these the dancers and merry-makers are seen through the trees drinking beer. To the left a lusty German sits on a log, evidently telling his little boy on his knee what fun he will have when he gets to be a man. Two other children, evidently orphans (for they are in black clothes), are shown, one holding the other on her lap. The dancers whirl on and the jolly couples intermingle, whilst in the background the members of the families are looking on and enjoying the pleasure of the scene. Everything depicts joy, and everyone seems contented. The picture has a charm to it difficult to describe. Its most conclusive lesson is that contentment is happiness.

In a letter written by Prof. Knaus to the owner, the former says:

"This picture, no doubt, is one of my best works, and I presume will have a good place in your collection. The subject of the picture is a Kirmess, a festival with dancing, which the peasants in our country generally enjoy when they have finished their work in the fields in the month of October. The peasant costume represented is to be found in many variations in the central part of Germany, Westphalia, Hessia, etc. The neighborhood where specially the peasants which are represented live, is called the "Schwalm," so called for a little river in the immediate surroundings of the small University of Marburg, between Frankfort on the Main and Cassell."

Signed in lower left hand corner, "L. Knaus, 1883."

Panel, 58 in. long and 40 in. high.

BAREND CORNELIS KOEK-KOEK.

Born at Middleburg, Zeeland, October 11, 1803. Died at Cleves, April 5, 1862.

Pupil and son of Johannes Hermanus Koek-Koek, and student of Amsterdam Academy in Shelfhout and Van Oos.

Founded an academy of design at Cleves in 1841.

MEDALS: Member of Rotterdam and St. Petersburg Academies in 1840; Order of Lion, 1839, and of Leopold, 1842; Legion of Honor; Gold medals in Amsterdam in 1840; Paris, 1840 and 1843, and The Hague.

(No. 64.)

"THE ROAD TO THE COTTAGE."

It is about sundown on a summer afternoon. A man on a gray horse is shown passing along the road towards the cottage. He wears a red coat, and is stopped by a hunter who carries a gun and is accompanied by a dog. The hunter has evidently asked some question, either about the way to take, or as to where he may find game, for the man on horseback is pointing with his right hand in the distance. A little to the right are two men working in the field, and to the left sheep are grazing, while beyond them a cottage. In the background the roof of another cottage is seen, with trees beyond.

Signed in the lower left hand corner, "B. C. Koek-Koek."

Canvas, 10 in. long and $8\frac{1}{2}$ in. high.

64. THE ROAD TO THE COTTAGE

SIR EDWIN HENRY LANDSEER.

English School.

Born in London March 7, 1802. Died there October 1, 1873.

(No. 65.)

"THE PETS."

Portrait of Lady Rachel Russell with her favorite fawn, "Harty."

On a rising ground, which is very light and clear, stands a little girl holding in her hands a plate of food with which she intends to feed her fawn. Great anxiety is depicted on the child's face lest some of the food be spilled. The manner in which she bends her knees to bring the plate even with the fawn's nose gives her a most charming pose.

Her shoulders, face and blonde hair, are bathed in full light, and wild flowers fall from her reddish dress, which is raised about her waist. Beneath the yellow petticoat her red stockings can be seen.

Two large trees with mighty trunks stand out against a beautiful background of foliage, of a warm, harmonious green.

Under the table in the foreground a cat is playing with the end of the blue ribbon, which is tied around the fawn's neck.

Engraved by W. H. Watt. Painted and exhibited at the Royal Academy, in 1832.

Canvas, 2 ft. $1\frac{1}{4}$ in. by 1 ft. 8 in.

SIR EDWIN HENRY LANDSEER.

65. THE PETS.

(Portrait of Lady Rachel Russell with her favorite fawn, "Harty."

ADOLPHE ALEXANDRE LESREL.

French School.

Born at Genets (Dept. of Mauche), May 18th, 1839.
Pupil of Jerome.

(No. 66.)

"AFTER THE CHASE."

The gay cavaliers have just returned from their hunt and are celebrating their good fortune by dancing and music. In the centre of the room is the tambourine girl, dressed in white satin and lace, her petticoat reaching to her knees, her feet encased in white kid slippers with high red heels. In her belt is a large Spanish pistol. In her left hand she holds a tambourine, while her right gracefully grasps her skirt. To the right of the picture one man plays a bass violin, while next to him to the left, a hunter holds his dog. Next to him one plays the flute and beside this one the trombone player is seen. The last of the group of musicians is the drummer in his red costume and armored sleeves. To the left of the danseuse is the mandolin player and singer. In the rear by the chimney place, an old hunter holding his gun in his hand dozes off to sleep. Outside the building and to the right can be seen one of the men dressing the deer which is hung against the wall. A handsome rug is on the floor, and also two beautiful inlaid muskets. The walls are covered with frescoes of a highly decorated pattern.

Signed, " A. A. Lesrel, 1889."
Exhibited at the Paris Salon, 1889.

Canvas, $32\frac{1}{2}$ in. long and $25\frac{1}{2}$ in. high.

66. AFTER THE CHASE.

HENDRIK LEYS (BARON).

Flemish School.

Born at Antwerp, Feb. 18, 1815. Died there, Aug. 25, 1869.

Pupil of F. DeBraekeleer and of Antwerp Academy.

MEDALS: Gold medal in Brussels, 1835; Paris, 1855 and 1867; Order of Leopold, 1840; Officer, 1856; Commander, 1867; Legion of Honor, 1862; Made Baron in 1862. Member of Brussels Academy in 1845.

(No. 67.)

"THE BOOK STALL."

In an old Flemish street, early in the 16th century, a book stall is shown. The proprietor stands behind his treasures, while his wife displays the different volumes to the Professor. To the left are two children, and farther on a woman is coming through the passage between the book stall and the stall of a butcher. In front of the latter are two figures. The Professor seems greatly interested in the works shown him. Under the shelf is a chest used as a seat. The second story of the house shows old Flemish architecture.

In "Gems of Modern Belgian art," by William B. Scott, published in London, 1872, this picture is chosen to represent Baron Leys' work, and is described as follows: "The Professor, accompanied by the verger or college porter, stands leisurely examining the text of a little book. The keeper of the shop, who is a scholar himself, and his wife who has the aspect of a well to do housewife, stand behind the row of books; the husband in a reserved, dignified manner, leaving his frau to attend to the Professor, which she seems very willing to do. This picture was called by Leys, 'Jacob Van Liesvelt, Imprimeur a Anvers au 16 iem Siecle.' But as the name of Liesvelt, who was the first printer of the Bible in Flemish, and who suffered martyrdom for asserting that 'salvation came through Christ alone,' is scarcely known in this country, nor does the design very clearly illustrate his history, I have called it simply what it appears to be, 'A Book Stall, A. D. 1500.'"

Signed, at the right hand end of the roof, "H. Leys, 1853."

From the "Silzer Collection."

Panel, 24 in. long and 28 in. high.

67. THE BOOK STALL.

JEAN FRANCOIS MILLET.

Born at Greville, Oct. 4, 1814. Died at Barbizon, Jan. 20, 1875.

Pupil of Mouchel, Langlois and Delaroche.

MEDALS: Second Class, 1853 and 1864: first class, 1867; Legion of Honor, 1868.

(No. 68.)

"THE PIG KILLERS."

The scene is located in a barn-yard. The stable door stands open, through which the large fat sow has been coaxed and pulled by two athletic peasants. A rope is fastened around the animal's snout, but it braces itself on the soft ground, defying the efforts of the peasants to move it farther. One sturdy fellow gets hold of the bristles on its back, and planting his foot against the stable door, assists in forcing the stubborn creature forward, while a woman with her natural sense of humanity, holds a pail of feed temptingly near its nose, but with apparently little effect. Two children with scared faces stand against the wall at a distance watching the proceedings. This picture was a great favorite with the master. It was in his collection when he died, and was purchased from his heirs by Mr. Hecht, of Paris. It was in the collection of Millet's works which were exhibited at the Universal Exposition in Paris, in 1889.

Signed in lower left hand corner, "J. F. Millet."

Canvas, 37 in. long and 29 in. high.

68. THE PIG KILLERS.

J. POKITONOW.

(No. 69.)

"DUCK HUNTING FROM A BOAT."

Lying in the river is a bateau containing two men. One of them carries a pole with which to push the boat, while the other holds his gun ready to shoot at the ducks when they rise from the water. On the left is the bank of the stream, and to the right, a lot of thick grass and bushes. In the background the landscape may be seen.

Signed in the lower right hand corner, "J. Pokitonow, 1890."

Panel, 14 in. long and 9 in. high.

J. Pokitonow.

69. DUCK HUNTING FROM A BOAT.

MARTIN RICO.

Spanish School.

Born in Madrid.

Pupil of Federico de Madrazo.

MEDALS: Tnird class, 1878; Legion of Honor, 1878.

(No. 70.)

"VENICE FROM GIARDINETTO."

To the right is the garden wall enclosing the beautiful foliage and statuary, while in the distance Venice is seen in all its glory. A gondolier is approaching with two occupants in his gondola, a man and a woman, while to the left is another gondola, the lady occupant carrying a white parasol with a pink lining. To the left of this is still another gondola, occupied only by the gondolier.

The buildings are worked out in detail, and the picture is finer in this respect than most of the examples of this Master.

Signed on the wall of the garden "Rico."

Canvas, 30 in. long and 18 in. high.

70. VENICE FROM GIARDINETTO.

THEODORE ROUSSEAU.

French School.

Born at Paris, April 15, 1812. Died at Barbizon, December 22, 1867.

Pupil of Remond and of Lethiere. Always in more or less needy circumstances, he was at last involved in an intrigue about the Officer's Cross of the Legion of Honor, and finally died of a broken heart.

MEDALS: Third class, 1834; first class, 1849 and 1855; Medal of Honor, 1867; Legion of Honor, 1852.

(No. 71.)

"PAYSAGE DU BERRY."

An afternoon in midsummer, upon a clear day, is presented. The landscape is spread out with the river Berry flowing gently on between the grass-covered fields. The sky shows the genial warmth of summer. In the foreground a man is pushing a boat along the placid stream. To the right, a red roofed cottage may be seen among the trees, and beside it is the thatched roof of an outbuilding erected for the protection of the horses and cattle. In the distance is another cottage, and a little to the left of that, and on the left bank of the stream, is a village, the church spire of which shows just above a small clump of trees. In the meadow to the left of the stream several cows are grazing, while others are lying down.

Signed in the lower left hand corner, "Th. Rousseau."

Panel, 25 in. long and 16 in. high.

71. PAYSAGE DU BERRY

FERDINAND VICTOR LEON ROYBET.

French School.

Born at Uzes (Gard) April 20, 1840.

Pupil in Lyons of the Ecoles des Beaux Arts. Professor of Engraving at Lyons.

(No. 72)

"PREPARING FOR THE HUNT."

The master, arrayed in his hunting costume, stands with one foot on the stool, while his man fits the legging to his right leg. The servant is in a stooping posture, very intent on his work. A fine setter dog watches his master, evidently awaiting the signal for departure. The latter with his right hand on his knee, and the left supported on the muzzle of his gun, which rests on the floor, watches the movements of his attendant. On the wall hangs the picture of a little child. In the background, and to the left, the entrance to the stairway is seen as it winds to the right up to the second floor. On the table to the right are some fruit and a tankard.

Signed in the lower left hand corner, "F. Roybet, 1881."

Panel, 26 in long and 39 in. high.

FERDINAND VICTOR LEON ROYBET.

72. PREPARING FOR THE HUNT.

E. SANCHEZ-PERRIER.

(No. 73.)

" A SUMMER DAY."

A warm afternoon in July, with the sun shining brightly, and casting the shadow of the trees in the transparent stream, is here shown. A solitary peasant labors in the field.

A boat lies by the river bank and in the distance, to the right, a neat little cottage is to be seen just beyond the foliage. The water is very transparent, reflecting the shadow of the men. A clump of large trees immediately left of the center of the landscape rises to the top of the picture.

Signed in the lower left hand corner, " E. Sanchez-Perrier, Alcala."

Panel, 22 in. long and 14½ in. high.

E. SANCHEZ-PERRIER.

73. A SUMMER DAY.

E. SANCHEZ-PERRIER.

(No. 74.)

"RESTING BY THE LAKE."

The beautiful midsummer foliage on the bank is reflected from the clear water. The lake itself is dotted to the right with lillies. A man and woman are sitting leisurely on the grass; the former seems to be in the act of fishing. To the left a terrace of earth rises in three mounds, making a light background, the center of which is filled with trees and shrubbery.

Signed in the lower right hand corner, "E. Sanchez-Perrier."

Panel, 14 in. long and 11 in. high.

74. RESTING BY THE LAKE.

ED ALLAN SCHMIDT.

(No. 75.)

"THE ARRIVAL OF THE BRIDE."

The bride has entered the large hall where she is met by an assemblage of ladies and gay cavaliers. Her noble husband is beside her receiving the homage of the guests. The lady herself is dressed in white satin and wears a pink hat trimmed with plumes. Her husband is dressed in red and carries his hat in one hand and a book in the other. Seated on a chair to the right is an old cavalier, who also holds a book. To his right stands another cavalier bowing to the bridal group. To the left, and in the foreground, a man is sitting on a chair and in the act of taking his hat from the floor. In the background a number of ladies and gentlemen are gathered. The walls are very rich in columns and carved work, and a large picture adorns the one in the rear. The floor of the apartment is laid in square blocks of stone, and is covered with roses and other flowers which have been strewn in honor of the bridal party.

Signed in the lower right hand corner, "Ed. Allan Schmidt, Fecit."

Panel, $9\frac{1}{2}$ in. long and $11\frac{1}{2}$ in. high.

ED. ALLAN SCHMIDT.

75. THE ARRIVAL OF THE BRIDE.

ALFRED STEVENS.

Belgian School.

Born at Brussels, May 11, 1828.

Pupil of the Paris School of Beaux Arts. Also, of Navez and Roqueplan.

MEDALS: Brussels, 1851; Order of Leopold, 1855; Paris, first class, 1867, 1878; Officer, 1863; Legion of Honor, 1863; Commander, 1878; Officer, 1867; Commander of Austrian Order of Francis Joseph, and of the Bavarian Order of St. Michae .

(No 76.)

"WAITING."

Standing in the middle of the parlor is a lady waiting for her admirer to take her to the opera. On a center table rests a bouquet, fan, opera glass, and handkerchief. To the right is a blue vase containing purple flowers. Her dress, cut decollete, is of delicate pink silk with a light green over-dress. The train is the same, and lies in luxuriant folds on the floor. Her right hand toys with a necklace, while with her left she gracefully holds the flowers with which her dress is looped. The picture is remarkable for delicacy of tone and the perfection of its coloring.

Signed in the lower left hand corner, "Alfred Stevens."

Panel, 22 in. long and 30 in. high.

76. WAITING.

FRANZ STROOBANT.

Belgian School.

Born in Brussels, 1819.

MEDALS: Gold medal in Brussels in 1854; Order of Leopold, 1863.

(No. 77.)

"THE LAKE OF LOVE AT BRUGES."

In the transparent water lillies are growing which dot its surface at the sides. In the center, an old stone bridge spans the stream connecting the street of the town with the old monastery. To the right, a tall brick house is shown, and further on a row of low cottages. In the distance a large cathedral with its tall spire mounts toward the sky.

Signed, "F. Stroobant, 1889."

Exhibited in the Universal Exposition, Paris, 1889.

Canvas, 50 in. long and 41 in. high.

77. THE LAKE OF LOVE AT BRUGES.

CONSTANT TROYON.

French School.

Born at Sevres, Aug. 28, 1810. Died at Paris, Feb. 21, 1865.

Pupil of Ricreux and Poupart.

MEDALS: Third class, 1838; first class, 1846, 1848, 1855; second class, 1840; Legion of Honor, 1849.

(No. 78.)

"COWS IN A LANDSCAPE."

A bright summer day is presented, and three cows beside a wooded hill, endeavoring to keep within the shade of the trees, are shown. The one in the foreground, however, is not altogether successful, for the sun shines on its hind quarter, giving a beautiful tone to its color. Next beyond it is a dark brown cow lying down, while still further on is a white one standing entirely in the shade. In the background the peasant's hut is seen. This picture has the golden tone peculiar to this artist fully developed.

Signed in the lower left hand corner, "C. Troyon."

Panel, $25\frac{1}{2}$ in. long and 18 in. high.

78. COWS IN A LANDSCAPE.

CONSTANT TROYON.

(No. 79.)

"THE OLD FARM."

A little to the right of the center an old cottage is shown, which is entered by a low door. The roof is thatched, and the trees on either side are parted so as to show the white walls of the building. A woman is standing near the door, while to the left, just beyond the trees, another woman climbs up the rocky steps with a bunch of fagots on her back. A pail of water is in the foreground, and beside it, to the left, some flags and red flowers are growing.

Signed in the lower left hand corner, "C. Troyon."

From the "Seney Collection."

Panel, 16 in. long and 11 in. high.

79. THE OLD FARM.

JEHAN GEORGES VIBERT.

French School.

Born in Paris, Sept. 20th, 1840.
Pupil of Picot and Barrias.
MEDALS: 1864, 1867, 1868. Legion of Honor, 1870.

(No. 80.)

"THE SACRILEGIOUS MONKEY."

Two Cardinals have been writing at a table when a monkey enters the room and arrays himself in the vestments of one of the devout men. He is discovered by the Cardinal's Secretary, when he immediately springs upon the mantel shelf and defies the Cardinal and the Secretary to catch him.

A rug made from the skin of a white polar bear lies upon the floor. The enraged Cardinal holds in his hand a dusting brush while his companion sits laughing heartily at the scene.

The Master has written a letter describing the picture, the translation of which is as follows:

"MY DEAR PARENTS: I write to you from my prison because I am chained in a cage, upon which is a label bearing the word 'sacrilege.' What does it mean? What wrong have I done? I really do not know. However, it must have been very serious to deprive me of my liberty and to be condemned to bread and water.

"In one word here are the facts: Until now, (as I have always told you), I was satisfied with my new position; I had the good fortune to please his Eminence, my master. I diverted him in his arduous labors, and I felt greatly recompensed by his caresses and several danties. It is true there was Bazile, a tall fellow dressed in black, who stole my nuts and teased me at his pleasure; but with all this he kept me company when I was not wanted in the 'salon,' and I preferred that to solitude; besides, he showed me some tricks

80. THE SACRILEGIOUS MONKEY.

with which I have great success, therefore, without being the best of friends we live together peaceably, and apart from the sorrow of being separate from you, my dear parents, your son might pass for a happy mortal (contentus sua sorte) as says Monsignor.

"Some time ago in our leisure moments, when his Eminence was at the Vactican, Bazile amused himself by wrapping me up in a red tippet and enjoyed seeing me imitate the gestures and grimaces of preachers in the pulpit. I think I succeeded well, because my professor seemed to enjoy it hugely. I thought it were the repetitions for a new trick to amuse my master with, therefore, when one day he was working with another Cardinal friend of his, and seeing them very much occupied, I thought the moment favorable to distract them, and profiting by their being absorbed in their sorcery books, I went, without being seen, into the clothes closet which had been kept ajar, and adjusted myself in haste, passing over my neck the golden chain used in grand festivities, and when I was all ready, with one bound and with great noise I darted from the closet on to the chimney, dragging behind me a large sash which I flourished like a flag. The effect was formidable.

"As soon he had perceived me Monsignor got up with an irritated air, took hold of a broom with which he threatened me, and calling loudly for Bazile, who came like lightning, sprang furiously forward to catch me. Amazed at all this noise which I could not comprehend, I began myself to hello; but notwithstanding my desperate resistance I was instantly seized, and after being despoiled of my costume, Monsignor threw it into the fire while pronouncing some latin words. I was mercilessly whipped, and trembling all over from fear, was thrown into the awful prison where I bewail and try to comprehend the terrible fault I have committed. Can it be because I put on my master's vestments? If so, why did Bazile teach me to do so; and why did the other Cardinal nearly split his sides with laughter during the scene, and look as if he thought me very comical?

"Do I take offense when, in the morning in his breeches, his Eminence makes (what he calls) hygienic movements with a sash with a ring to it like mine, or when he repeats his discourses with gestures?

* * * * *

"One must decidedly believe that the greatest crime in the eyes of the great is that of resemblance."

36 in. long and 28½ in. high.

FLORENT WILLEMS.

Born at Liege, Jan. 8, 1823.

MEDALS of Paris, first class, 1855, 1867, 1878; Officer of Order of Leopold, 1851; Officer, 1868; Legion of Honor, 1853; Commander, 1878.

(No. 81.)

"PAINTING THE FAMILY PORTRAITS."

The artist, dressed in a velvet jacket, sits before his canvas painting the portraits of the family, consisting of father, mother and child. The father stands behind the mother, and the latter affectionately presses the little girl to her knee. The group is on a platform, which is raised three steps from the floor, and is covered with an antique rug.

Signed, " F. Willems," in the lower right hand corner.

Panel, 28 in. long and 37 in. high.

81. PAINTING THE FAMILY PORTRAITS.

FELIX ZIEM.

French School.

Born at Beaune, February 25, 1821.

MEDALS: Third class, 1851, 1855; Legion of Honor, 1857; first class, 1852; Officer, 1878.

(No. 82.)

"GRAND CANAL AT VENICE."

On the grand canal in front of the palace lies, ready for sailing, a large war vessel of the ancient period. It is filled with soldiers, and the rowers have their oars in position awaiting the signal for departure. The commander of the vessel, gaily attired in his uniform, is about to enter a gondola which is waiting to carry him aboard. Two ladies stand beside the boat to bid him adieu. The buildings stretching out in the distance reflect the bright sunshine of a midsummer's day.

Signed in the lower left hand corner, "Ziem."

Canvas, 42 in. long and 26½ in. high.

82. GRAND CANAL AT VENICE.

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